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The cast of the Oregon Cabaret Theater's production of Beehive (see Artscene).



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Firebird, 1967, by Eugene Bennett on display at the Schneider Museum of Art. Photo courtesy of Southern Oregon Historical Society (see Artscene).

ON THE COVER

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*Ashland residents Aaron and Zara Goldman explore Science Discovery Classroom in the new Pacific Northwest Museum of Natural History.
Photo: Robert Jaffe*

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JEFFERSON

Monthly

JULY 1994

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How much would you pay for the bile from a northern California Black Bear? Some people pay as much as one-thousand dollars a gram. Find out why this is one of the world's most costly commodities—and why that's a problem.

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Museum of the Future

After years of development and anticipation, the doors open this month in Ashland to one of our region's hottest new educational resources. Take a peak inside as we preview the new Pacific Northwest Museum of Natural History.

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TUNED IN

Ronald Kramer

JPR News — and Annie

The News Department at Jefferson Public Radio was a long time in coming. After years of planning, and saving pennies to launch the effort, a news director was first hired in the summer of 1986. While other programs emerged, the mainstay of the news department, the Jefferson Daily, was launched on October 6, 1986, after several months planning. The News Director selected to give birth to this effort seven years ago was Annie Hoy, a graduate of public radio station KLCC in Eugene, who was working at a commercial AM radio station in the same city.

Having Annie here at JPR these past seven years has been a special joy. Unfailingly amiable, she has been a good, and close, friend to us all. On our news programs you hear Annie reporting upon the news with her customary calm, insightful and penetrating style. That's the professional Annie — that's her job. The real Annie, away from the news microphone, is the Annie you hear exhorting you to pledge during marathons, bantering with others in the control room, laughing at the irony of a comment or a situation, or archly phrasing precisely the right reason why you should dial those numbers *right now*. That's the Annie we all work with behind the scenes each day.

Her news volunteers count her their mentor and friend. Our news department, which she has assembled and has guided, has routinely won numerous journalism awards and has grown in both caliber and scope during this period.

Last March Annie decided that seven years was a long time and that she was ready to seek new challenges. In a meeting which

ended with hugs, and her reminder that she lived only a stone's throw from the studios and expected to see us all regularly, she submitted her resignation effective June 23.

Because she is the only news director JPR has ever known, we are embarking upon somewhat uncharted territory in seeking a new News Director. It is a time for us to grow again, to seek further JPR's news *métier*. In doing so we both salute Annie's many accomplishments as well as being mindful of the tremendous opportunities and responsibilities which News provides.

When our News Department first emerged in 1986 its arrival was greeted with varying degrees of enthusiasm. Some listeners grasped the intrinsic importance of the development even if they

weren't entirely certain just how the addition of news programming would affect our programming in general. Other listeners, including some long-standing JPR supporters, were skeptical. "All the other stations do news," they said. "Why spend precious resources just to add news to JPR's schedule?" they asked. It's always hard to explain to someone the goal of a program which hasn't yet been broadcast. The only time I really tried to do so was in my October, 1986 column. I wrote:

We'd like to think that JPR can help explain what is happening in this area of the globe, and what significance it has for all of us, in a manner that will become as important to our listeners as our arts programming and national news programming....We are going to try hard to bring you the best, most comprehensive reports on our region that we can. And it will be our intention to cover the region and rel-

“
NO ONE WILL EVER
BE ABLE TO REPLACE
ANNIE. WE WISH HER
THE VERY BEST AND
SEND HER OFF WITH
OUR LOVE AND
APPRECIATION FOR
SEVEN YEARS'
DEVOTION,
ACCOMPLISHMENT
AND FRIENDSHIP.”

evant issues of our two states rather than just Jackson County. We are going to do everything possible to meet the highest journalist standards in our preparation and presentation of these programs. I expect we'll make a few mistakes along the way. But we will do our best to minimize them and also to learn from them. And in the process we will, in the years to come, build a news program service that we fully anticipate will prove every bit as vital and important to our listeners as our other areas of endeavor.

We remain as committed to this vision in 1994 as we did in 1986. We value enormously Annie's contribution in helping to realize these goals. We continue to respect the vision of broadcast journalism's most respected forebearers who have always believed that the soul of a broadcasting station lived in its news room. And we pledge to continue our commitment to attain these goals.

Because of the importance we attach to JPR's news department, the interim responsibilities for managing our news department, pending the hiring of a permanent news director, are especially vital. For that reason I am pleased to report to you that a valued member of our senior staff, Operations Director Keith Henty, better known to most of you as the morning host of "Open Air" on the *Rhythm and News Service*, will assume responsibilities as Acting News Director upon Annie's departure. Maria Kelly, who has done a great job filling in on Open Air occasionally, will substitute for Keith on "Open Air" during the summer months while Keith's news assignment continues. Once a new News Director has been located Keith will be returning to his "Open Air" microphone. The JPR staff appreciates Keith's taking on this temporary assignment in order to assure that News will continue its customarily smooth operation and allow us the leisure of being able to devote our attention to finding the very best possible successor to Annie.

Note the word "successor." No one will ever be able to replace Annie. We wish her the very best and send her off with our love and appreciation for seven years' devotion, accomplishment and friendship. ■

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

SPEAKING OF WORDS



Wen Smith

Reinventing Our House

Not long ago Vice-President Gore put forth his plan for reforming the way the nation conducts its business. My wife thought he had a great idea.

"He calls it *reinventing* the government," she said. "It's about time. Eliminating waste is a good way to start."

Her phrase "eliminating waste" reminded me that it was Tuesday.

I said, "I'd better put the trash out." I started collecting my wastebasket and hers and the one under the kitchen sink.

"Don't forget that pile of newspapers down in the wordshop," she said. "Oh, and last week I stuffed some junk into the closet when the doorbell rang."

"I remember," I said. "That's when I put all those old shoeboxes into the garage. I'd better get them into the rubbish barrel too."

"While you're at it, you might as well take the aluminum cans to the recycling center," she said. "And I wish you'd do something about those old magazines."

Two years of back issues had piled up, many of them unread, taking over one corner of the garage. We had subscribed to some we didn't even want.

"And bring me one of those big cartons," she said. "I'll go through my closet and toss some old clothes into it for the Rescue Mission."

Among the old clothes she found three sweaters and two pairs of shoes she had never worn because they didn't fit, after all. In my own closet I found nine shirts with out-of-fashion collars and six pairs of jeans made for a younger man. But they were too expensive to throw out.

She debated about a box of old letters that we had twice paid movers to cart along.

"What about the white elephant?" I said. It was a picture of her Aunt Phyllis. We put it up only when she comes, but she hasn't been here in years.

"Keep it," she said. "Phyllis might show up any time."


"Want to keep those old rolls of wallpaper?" She said yes. Maybe she'd repaper the guest bathroom next spring. We had bought the paper for a bedroom, but didn't get enough, and the pattern had been discontinued.

"What about that useless stereo?" I asked her. It was a thousand-dollar system that never worked right and can't be fixed. Speakers and all, it still takes up kitchen shelf space. We spent most of the day throwing out stuff we shouldn't have bought,

deciding to keep stuff that doesn't work, and clinging to white elephants. I thought of the vice-president's plan.

"I guess we've been reinventing our house," I said. "Maybe they'll do a better job of reinventing the government."

"Let's hope," she said. But we both knew better. It's a fact of life. No matter whether you're running a house or a government, you can do all the "reinventing" you want, but the junk will just start piling up again.

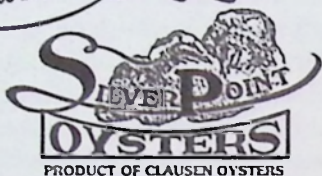
Besides, a reinvented house wouldn't seem like home. 

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitorradio* and writes regularly for *The Saturday Evening Post*.

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JEFFERSON OUTLOOK

Russell Sadler

Stealing From the Future

There is just one word of warning to the Oregon legislators convened to paw through the Public Employee Retirement System. Beware. It is not your money. The warning will be lost on the committee's chair. Rep. Robert Tiernan, R-Lake Oswego is a wealthy young man who got his money the medieval way - he married it - and now pontificates about overpaid public employees to his wealthy Lake Oswego constituents. Other legislators on the committee may avoid embarrassment by learning a little history of Oregon public finance.

PERS is not tax money and it is not a public fund. It is money earned as part of public employees' compensation and invested by the Oregon Investment Council - a public body - for the sole benefit of public employees and no one else. PERS is widely regarded as one of the best run, non-politicized public pension funds in the country. It is certainly one of the most profitable.

The PERS investment mechanism was created by former State Treasurer Bob Straub after he took office in 1965. Straub, a Democrat who made his own millions playing the markets, was astonished at the state's Stone Age investment policies.

Outgoing Republican State Treasurer Howard Belton's investment policy was let the banks make the money. Belton stashed the state's cash in non-interest bearing checking accounts and low interest savings accounts. The banks made short term loans with Oregon's cash at higher rates and pocketed the difference. Straub promptly put an end to that practice. He began investing surplus state funds at prevailing interest rates with the federal reserve or where ever the interest rates were highest.

Oregon's pension fund practices were equally antiquated investing only in government guaranteed securities. State pension payments could not even keep up with inflation without extra annual cash from taxpayers. Straub persuaded a timid Legislature to authorize investment in common stocks and other securities. Straub recom-

mended the Legislature create the Oregon Investment Council to hire professional money managers and shield them from pressure to make politically expedient investments. Straub's innovative arrangement stood the test of time. Today \$18 billion of PERS assets are managed by 16 domestic and 11 international equity managers who consistently produce above market average returns.

These substantial returns give the Legislature wide latitude to raise pension payments in the event of inflation and cover unfunded pension liabilities without turning to tomorrow's taxpayers. Keeping PERS investments free of political influence has not been easy. In the 1980's, the Legislature's Democrats wanted PERS funds invested in failing, obsolete sawmills to shore up jobs. The Investment Council successfully resisted. In the 1990's, the Legislature's Republicans want to raid the pension fund of earning in excess of what it must legally pay out and use

the money to finance state agency operating budgets to avoid raising taxes. Reducing PERS surpluses today means the risk of raising taxes tomorrow to fund the state's pension liabilities. Many private pension plans, raided by takeover artists in the 1980's, are unable to make full pension payments today for just this reason.

The Legislature tried to cream off surplus earnings of both the state Veterans Home Loan Fund in the 1970's and the State Accident Insurance Fund in the 1980's to meet budget shortfalls. In both cases the Oregon Supreme Court held the money was a trust for specific purposes and surplus earnings could not be covered for other purposes. There is no legal reason to believe the Oregon Supreme Court will tolerate a similar raid on PERS funds.

The initiative petition forcing public employees to "pay their fair share" is an exercise in demagoguery—the conservative edition of the politics of envy. Supporters argue making public employees pay a 6 per-

cent contribution toward their pension will save the state hundreds of millions of dollars and reduce the need to raise taxes. The savings will not materialize and supporters of the initiative know it. Here's why:

Most state employees work under labor contracts. No law passed by the Legislature or by initiative can abrogate an existing contract. Changes in pension contributions cannot take effect until existing labor contracts expire. That means the projected savings will not be available to the Legislature's budget writers to solve budget problems when they convene in January. Changes in pension benefits of existing employees cannot be made at all - not by the Legislature or by the voters. Oregon courts have adopted what lawyers call the contract theory of pensions. When an employer offers a pension to an employee and the employee meets the conditions the employer offers they have entered a contract that cannot be unilaterally canceled. Not even the voters in their righteous majority at the sacred ballot box can unilaterally change the pension payments due present state employees.

Article VII, Section 1 of the Oregon constitution prohibits reducing the compensation of judges during the term for which they have been elected. The provision in the original statehood constitution of 1859 was designed to prevent the Legislature from punishing judges for unpopular decisions by refusing to appropriate the money to pay them. The same restriction applies to voters at the ballot box. Pension benefits are part of a judges compensation and cannot be changed during their term in office.

There is more behind the pressure to reduce public employee pension benefits than just myopic efforts to reduce the earning of public employees. Public pensions look good today only by comparison to the dismal decline of private sector benefits during the 1980's. Public employee pensions are a stark reminder of just how far some corporations have reduced their employees' standard of living. These employers want the bloody shirt of public pension benefits out of sight and out of mind. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

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Exploiting the Black Bear

The Asian Connection

If you were asked to list the world's most costly commodities, your list might include such things as gold, platinum, diamonds, plutonium, a bottle of great Bordeaux, or even cocaine. Less likely would be the gall bladder of a black bear. However, according to one expert who studies the trade in gall bladders, this fig-shaped organ, which stores bile acid for the digestive system, can bring sellers up to one-thousand dollars a gram on the streets of Korea. As strange as it may seem, this places bear gall bladders at a higher per-gram value than any of the commodities listed above. When you consider that one bear gall bladder can weigh more than 70 grams, you begin to realize that our common northern California black bears could find themselves much in demand.

Ed Espinosa is a Forensics Specialist at the U.S. Department of Fish and Wildlife's Forensics Laboratory in Ashland. Espinosa examines gall bladders seized by law enforcement officers, to determine whether they are from bears or from pigs (pig gall bladders are sometimes passed off to unsuspecting buyers - they have no known medicinal properties.) From a crumpled brown paper bag, Espinosa dumps out a small pile of gall bladders, and begins weighing them one by one on a digital scale. "You can see this gall weighs 77 grams," explains Espinosa. "So, in the Korean market, this would be \$77,000." Espinosa points to another, smaller gall bladder. "Something that's astonishing is that this is a gall from a cub.



**THE REASON GALL
BLADDERS CAN
COMMAND SUCH A
HIGH PRICE IS THAT
THEY ARE AN INTEGRAL
PART OF THE
MEDICINAL PRACTICE
OF MANY ASIAN
COUNTRIES, INCLUDING
CHINA, THAILAND,
AND KOREA.**

BY
Jay Marble

And you can see it weighs four grams. So you can kill a cub and still make four-thousand dollars."

The reason gall bladders can command such a high price is that they are an integral part of the medicinal practice of many Asian countries, including China, Thailand, and Korea. For centuries, members of many Asian cultures have drunk the bile from gall bladders, dissolved in water or tea to treat a variety of ailments, including high blood pressure, liver disorders, spleen disorders, and gall stones. Western scientists have known since the 1950's that the gall bladder from some species of bears, including American black bears, is high in ursodiol, a naturally occurring bile acid also found in humans. When taken orally, ursodiol can dissolve gall stones in humans without surgery.

Until recently, Asian bears satisfied the enormous Asian demand for bile. But new-found affluence in Asia has meant more people can and are willing to pay for the gall bladder's health benefits. This demand has placed so much pressure on the Asian bear population that most of Asia now finds itself with virtually no wild bears.

Oregon and California have a plentiful supply of black bears. Game officers even suggest the population may be stronger now than it has been in several years. American bears had not been viewed as a commodity to be extracted and exported - until recently. Now, as the Asian market looks to the west for a fresh supply of black bears, game officers fear that bear populations in

Oregon and California will suffer the same fate as the African rhinoceros, which has been nearly decimated by Asian demand for its horn. Game officers don't know how many bears are in the wild, or, for that matter, how many are being killed illegally.

Last fall, game officers in northern California uncovered an illegal operation in which several bears were killed, with a potential market value of nearly \$600,000 in gall bladders. In this case, game officers began to notice a new profile of bear hunter: Koreans from the Los Angeles area, many of whom spoke no English and had questionable resident status in the United States. In California, bear hunters must have their kills verified by a game officer, so that data about the bear population can be collected.

John Dawson, a Game Warden assigned to the California Department of Fish and Game's Special Operations Unit, said the Korean hunters would typically bring in a bear's head, a small amount of meat, the paws, and the gall bladder. The rest of the animal would be left in the woods. In California, it is a violation known as "wanton waste" to kill and leave a bear in the woods. At the time, Dawson chose to ignore these violations because he suspected the Koreans were in some way tied to an illegal hunting operation. By working with the U.S. Fish and Wildlife Service, The Bureau of Alcohol, Tobacco and Firearms, the Los Angeles Police Department, and the California District Attorney's office, Dawson discovered that the Koreans had purchased a hunting package from the Ace Hunting Club of Los Angeles, which is run by a man named William Lee. Working with the Los Angeles police, Dawson discovered that Lee would provide the hunters with a very brief hunter's safety course and transportation to Northern California. Once at the hunting grounds, the hunters would be provided with guides equipped with trucks, two-way radios, and hunting dogs outfitted with tracking collars. Using the dogs to tree a bear, the guides would locate the dogs, then call in a hunter to shoot the bear out of the tree and tag it. The hunters would get the satisfaction of killing a bear, the guides would get a "bonus" for every bear killed, and William Lee would get the gall bladder as a "gift". According to Dawson, "The hunters were really not hunters in some cases. All they were there to do was to be a name and a body and a killer in order to obtain a gall bladder. So the guides were charging eight-hundred to one-thousand dollars for their price to kill a bear, but William Lee was recognizing that the gall bladder was worth in excess of that." Lee, it is suspected, would then sell the gall

bladders in Asian communities in the Los Angeles area, and in South Korea. In both California and Oregon, it is legal for an individual to kill one bear a year, and to do whatever they want with the gall bladder, except sell it.

Often, gall bladders shipped to an Asian country are processed and then returned to the United States, where their derivative products are sold illegally in Asian herbal shops. In his investigation, Dawson discovered that when a non-Asian tries to buy a gall bladder product, they are told it is not available. However, he said these shops advertise their gall bladder product by displaying a picture of a bear in the window, and he said it is sold to Asians.



FACING PAGE: Korean hunters in a self-portrait, offering a fresh gall bladder to the camera. This photo was seized in a 1982 investigation. Photo courtesy of California Game Warden John Dawson.

ABOVE: Black bear from the Lee investigation with its gall bladder removed. Photo courtesy of Warden John Dawson.

LEFT: Packaged bear gall bladder. Photo courtesy of Ed Espinosa, U.S. Dept. of Fish and Wildlife.

Ursodiol, the key ingredient in bear bile, can be synthesized in a laboratory, but many Asians reject synthesized medicines as too strong and too "Western." They want the real thing, and they know that the real real thing is in America. And, like most all things American, bears easily become a commodity.

State laws in both California and Oregon have the same goal: to prevent the commercialization of bear gall bladders. However, not all states are as rigid. Idaho, for instance, permits not only the sale of gall bladders, but also allows individuals to collect gall bladders from hunters who have legally killed bears. Idaho's policy has frustrated its neighbor Montana, which strictly prohibits any transaction of gall bladders. Gary Burke, administrator of the

CONTINUED ON PAGE 27

Museum of the Future

Natural History Museum Opens in Ashland

When is a museum not a museum? When is history as much about the future as it is the past?

The answer to both riddles can be found at the Pacific Northwest Museum of Natural History, opening this month at 1500 East Main Street in Ashland.

A museum is "a building or area used for exhibiting interesting objects connected with literature, art, science, history, or nature," according to the dictionary. And the Pacific Northwest Museum certainly meets that definition. But, as Jerry Price, Pacific Northwest's Development Director, explains, "Most museums are collection driven. We're concept driven. There are no dinosaur bones here. First of all, because there were no dinosaurs in the Pacific Northwest. This area was under water when they roamed the earth. But, more importantly, because our purpose is to show how nature works, not display artifacts."

Instead of displaying animal skeletons and reconstructed dinosaurs, so typical of conventional museums of natural history, the PNM is an interactive, multi-media, multi-sensory combination of dioramas, exhibits, videos, computers, and educational programs. Price calls the project "the museum of the future," and he means that in more than one sense of the word.

"People are a part of nature — not apart from nature," he explains. "They are as much a part of nature as the water and the air. And their decisions can have a great effect on their natural environment. We are trying to help them to



**THERE ARE NO
DINOSAUR BONES
HERE.**

**...OUR PURPOSE IS TO
SHOW HOW NATURE
WORKS, NOT DISPLAY
ARTIFACTS.**

JERRY PRICE

BY

Fred Flaxman

PHOTO

The Cougar stalks his next meal in the museum's Cascade Forest area diorama.

understand and care about nature so that they can make informed decisions for the future."

The museum does this, in part, with a series of five computer centers, called "passport stations," where visitors can play games in which they pretend they are water or public land managers. They have to make decisions about the use of these resources. The computer then points out possible effects of those decisions. The games are on three levels — child, adult and explorer.

"The museum has a non-advocacy policy," Price contends, so there are no right or wrong answers to the computer quizzes, just different consequences. The idea is to get people to think about and act responsibly about the environment and their place in it."

Although the museum provides a comprehensive view of nature, past and present — including plants and animals, minerals, fossils, land formations, ecosystems of the Northwest and human history — it does all this in a manner which is entertaining as well as educational. For this reason, the interior of the 30,000-square-foot building may make visitors think they are in a pavilion at the Epcot Center at Disney World rather than a natural history museum.

"This museum is on the cutting edge," Price says. "It is truly unique in this country."

The \$10 million project is the most significant cultural center to be built in this area since the Angus Bowmer Theater opened at the Oregon Shakespeare Festival 25 years ago. And, like OSF,

the museum was the vision of a Southern Oregon State College professor. This time it was the dream of Dr. Ronald Lamb, now retired, a professor of biology and natural history. It was a project which took nine years from initial conception to opening-day inauguration.

But the story of the Pacific Northwest Museum is also the tale of a U.S. Senator who understood the importance of the project and helped get a budget-slashing Federal government to support it. Without Mark Hatfield's personal involvement, it is doubtful that the largest single grant for the project – \$2.7 million from the U.S. Fish and Wildlife Service – would have materialized. And without that grant, there would be no museum today.

The museum also wouldn't have happened without the financial contributions of 1,200 individuals, local businesses, corporations, foundations, state government (from lottery funds) and Southern Oregon State College, which provided the land. The project also required the unprecedented collaboration of six federal resource-management agencies – the Fish and Wildlife Service, the Soil Conservation Service, the U.S. Forest Service, the Bureau of Land Management, the Army Corps of Engineers, and the National Parks Service.

How does Dr. Lamb, now in his sixties and the executive director of the museum, react to the realization that his dream has come true?

"There are times when my wife and I walk through the exhibit and can hardly believe what's happening. We've spent much of the last five years looking at other people's museums. It is hard to realize that we are now in this museum. It is very satisfying to see the vision actually take form, to see another cultural institution take root here in this region to which we are so devoted. Now people won't have to go to San Francisco or British Columbia to learn about the environment."

Most of the time, however, Dr. Lamb has been so busy working to make the museum happen, he hasn't had much time to wallow in the joy of its happening. That special pleasure is reserved for the visitor, who enters the permanent exhibit through a recreated lava tube. Throughout the tour, the visitor's senses are all engaged simultaneously – looking at flowing magma, hearing the cries of animals, feeling the heat of molten material, sensing the soft mulch of the forest floor under foot, smelling the seaweed of the coast.

Walking through the museum, the visitor learns about the six principles of ecology: change through time, diversity, adaptation, interdependence, energy flow (or, as Price more colorfully puts it, "who eats whom") and nutrient cycles. Guests pass through an aquatics area, bogs, forests and rangelands. There is a "root box" with a glass top so that museum-goers can look underground and see what happens there. A "product tree" vividly illustrates just what we derive from our forests.

There is a "back yard" exhibit which demonstrates how to attract birds and other wildlife to your own back yard. And there is a "forensic corner" where the U.S. Fish and Wildlife Forensics Laboratory, located next door, shows how they fight crimes against wildlife.

At the last "passport station" the computer figures out what visitors are most interested in, based on their responses at the other stations, and prepares a "passport" with suggestions as to where they can go in the Pacific Northwest to find what they would most like to see in nature.

The museum also includes a totally-equipped, 1,600-square-foot science laboratory, called "The Discovery Center." This will be the focal point for the museum's educational outreach programs. Students will be bussed in from schools where they don't have such resources, and will receive hands-on experience with artifacts and specimens. Additionally, a summer science program is offered in cooperation with Southern Oregon State College.

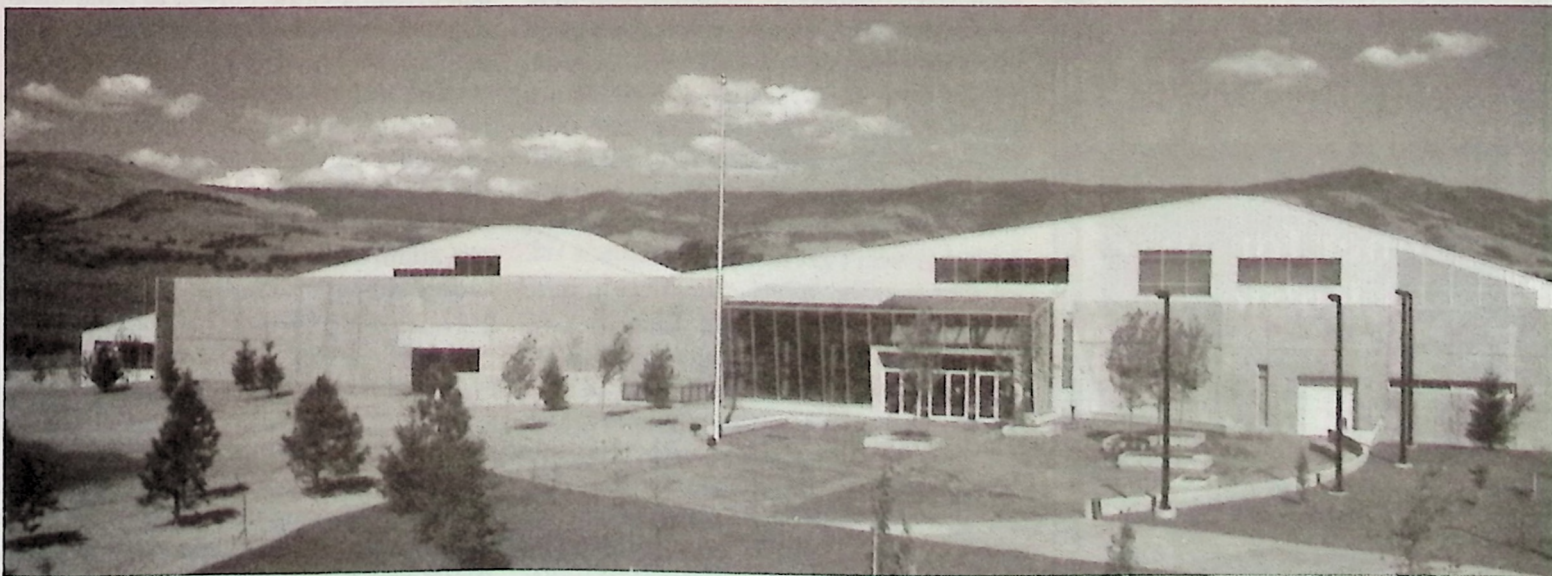
On the way out you can pass through the inevitable gift shop. But Price says it will offer educational and quality items, at a wide range of prices, not "tacky" souvenirs.

In addition to the permanent exhibit, PNM plans to offer temporary exhibits, art shows, speakers from around the country, seminars, interpretive walks, nature hikes, and regional and world-wide travel expeditions.

To some the museum building itself is a metaphor for some strange prehistoric creature, complete with tail or stinger. But the designers, BOOR/A Architects of Portland, meant the curving roof spine of the single-story structure to echo the Cascade and Siskiyou mountain ranges surrounding Ashland.

The exterior grounds as well as the interior exhibits have been

CONTINUED ON PAGE 27



The Pacific Northwest Museum of Natural History contains 30,000 square-feet of dioramas, exhibits, videos, computers and educational programs.

AHHH!



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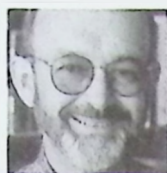
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NATURE NOTES

Frank Lang

Poison Oak

Compared to other areas of the country, our western outdoors is pretty benign when it comes to things that make us miserable. We do have rattlesnakes (but not copperheads, watermoccasins and rattlesnakes). We do have deer ticks (but only 1-2% carry Lyme disease). We do have wasps and hornets (but so do they). They have chiggers (we don't). They have fire ants (we don't). They have poison ivy. We have poison oak, and for about 50% of the human population, that's no fun at all.

As most of you know, direct contact with poison oak, any part of the plant, can cause a miserable swelling, blistering, oozing, itching, crusty rash on the skin of a sensitive human. The culprit is a nearly volatile oil, urushiol. Urushiol can cause great excitement in your immune system. The oil penetrates the outer layers of your skin and binds to macrophages there and forms an antigen. The antigen is then presented to T cells from the thymus. In subsequent exposures, lymphocytes and macrophages react intensely attacking and destroying nearby epidermal cells, causing, in varying degrees, the blistering, itchy rash. We are not born with an allergy to poison oak, but must be sensitized, usually as a child. If you were not sensitized as a child, you stand a good chance of avoiding sensitization as an adult. Please note, however, that a good chance is not the same as no chance at all. Only the same kind of fool that handles rattlesnakes and gets bitten also wades right into the poison oak patch bragging about how they won't get it.

The best way to avoid the largest cause of workman compensation claims in California, is to learn to recognize the plant. The oil is present in all plant parts all year, except maybe the berries. In the winter look for upright tawny stems with relatively short branches and white berries. In spring, summer and fall watch out for attractive shiny dark green leaves that change to attractive red in fall. The compound leaves have three leaflets leading to the admoni-

tion "leaves of three leave it be." Sometimes you just can't avoid it. Wildfires burning through poison oak volatilize the oil and carry it on smoke particles to whoever might inhale it. Miserable swelling, blistering, oozing, itching, crusty skin is nothing compared to miserable swelling, blistering, oozing, itching, crusty lungs. It is life threatening.

If you can't avoid poison oak what should you do? You can try not to touch the plants. Handle your contaminated clothing, especially your shoes with care. Put your clothes in the washer yourself, lest you bring down the wrath of a sensitive spouse or significant other, around your head. Try using a protective cream like Tecnu Poison-Oak-N-Ivy Armor and wash-up afterwards with Tecnu Poison-Oak and Ivy Cleanser. Wash in cold water. A strong alkali soap like Fels-Naphtha might work. Ordinary soaps will just spread the urushiol around. Always wash away from exposed areas. Always wash before going to the bathroom or touching your face.

Things that might not work as well? Drinking goats milk from goats who eat poison oak; eating small portions of poison oak ortaking extract drops to build up an immunity; rubbing on a miner's lettuce poultice.

The rash will not spread from the oozing serum of the rash. You can reinfect yourself from your dirty clothes or shoes. Bowser can give it to you, as can Kitty. One bright note. Once you are above 4,000 feet elevation in Southern Oregon you are mostly out of poison oak. ■

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.



BACK SIDE OF THE BOOM

Tim Harper

Conformity, Dr. Watson


When I was a child, I became enamored with Conan-Doyle's super sleuth Sherlock Holmes. I still am, as a matter of fact. But one of the things with which I struggled—aside from the fact that the English language is not necessarily truly shared by the U.S. and the UK—was the sometimes dated methods used by Holmes to prove his points. I'll give you an example: one of my favorite scenes was one in which Holmes proved to Watson the validity of the "Method of Deductive Reasoning" (and observation) by pointing out a man standing on the corner across from 221-B Baker Street. Holmes gave a run-down of the fellow's appearance right down to his mutton-chop sideburns and buttoning of his waistcoat. He then proceeded to deliver Watson the guy's past, his current occupation, and a fairly detailed travelogue covering the preceding twenty years of the man's life. Naturally, Watson (he never did learn, did he?) ran across the street, and just as naturally, ol' Sherlock Holmes was once again proven correct. Now gang, that may have worked in the structured and ordered society of Victorian England, where the rules were clear and everyone understood who they were. Heck, it would probably still have some validity in our parents' day, but think about, ol' Conan-Doyle never counted on us.

What used to baffle me, as I walked down the street trying to apply Mr. Holmes' methods, was the basic unfairness of the time in which I lived. I mean - damn kids - by the time we were done with the sixties, one couldn't tell a physician from a plumber, with the possible exception that plumbers tend to dress a bit better. Heck, one can't even use the old American standby of the type of car they drove. After all, both usually drive Mercedes. Now, this may seem a bit minute to most of you, but you see, for a preppie white boy like me it's big doin's. Heck, when I was a kid going to boy's school back East, one could tell the other preppies by the deck shoes, the button-downs, and the khakis. Then some kid from the Bronx named Ralphie Lipschitz changes his name

to Lauren, and one more time, things get all messed up and confused.

I think we ought to go back to recognizable costumes and uniforms for everybody and we should enforce it. Tickets for environmentalists without Birkenstocks, fines for Yuppies that have no purple upon their persons, and should one of us preppies be found without some recognizable accouterment of our type, be it deck shoes, khakis, or even a leather watch band, it could be a jailable offense.

Life would be so much more simple. We'd save ourselves so much embarrassment in social situations. Think of it, gang, no more ordering veal only to have one's dinner companions blanch and find it necessary to deliver a polemic upon the cruelty involved. No more embarrassing silences when visiting the custom log home of a friend and mentioning the wisdom of good forest harvesting practices, only to find they are the head of some environmental group that totally opposes all harvesting. No more wondering if it is morally and politically correct to insult or debase someone when, by the obvious fact of their preppie costume, it is clear they are fair game as recognizably oppressive, misogynist white males who have been given the benefit of the best society has to offer, at the expense of the great masses.

Ahhh, yes, what a world it would be. Why, we might even develop a whole new interest in the "Science of Deduction" based upon the fact that people would begin to notice things around them and actually think for themselves. In fact, now that I think about it, except for the thinking part, it really wouldn't involve that much of a change. Heck, twenty-years ago Frank Zappa said it, "We're all wearing uniforms, Baby." Sherlock would have been proud. 

Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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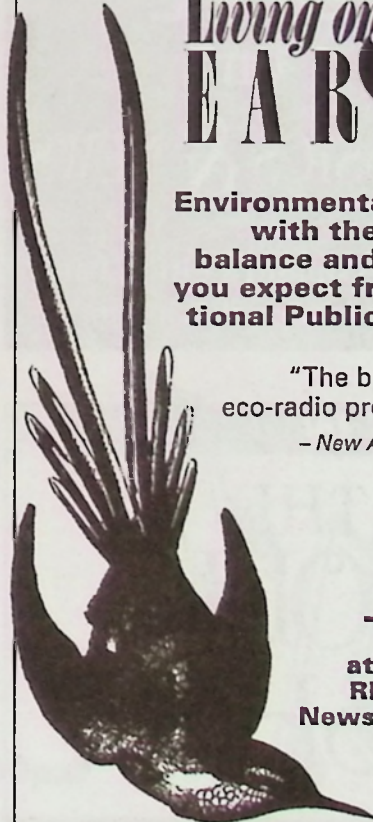
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QUESTING FEAST

Geraldine Duncann

Jefferson's Own Macaroni for the Fourth

A cumbersome, lumbering stagecoach jostled along Rome's Appian Way, carrying William Short, an emissary to Thomas Jefferson, on a special mission to learn to make macaroni and, if possible, acquire a mold for it.

A few weeks later, Jefferson introduced Neapolitan macaroni (now called spaghetti) at a formal dinner. It was the first time it had been served in America. The new dish, bubbling with a rich cheese sauce, (tomato sauces were still rare) was met with mixed reactions. One guest believed the noodles to be strangely-textured onion rings.

On the Fourth many Americans will load beer, fried chicken, watermelon, hot dogs, Frisbees, baseballs and macaroni salad into their cars and head off for a picnic in honor of the Glorious Fourth. How many realize that macaroni salad is there because of the gastronomic curiosity of the American president who drafted the Declaration of Independence?

Thomas Jefferson, the third president of the United States, and one of the most outstanding statesmen in history, was also a philosopher, musician, inventor, agriculturist, diplomat, architect, and epicure extraordinaire.

One evening during his presidency, JFK hosted a dinner at the White House to which he invited the intellectual greats of the day. He began the dinner with the toast, "To the greatest collection of intellectuals to sit in this room since Thomas Jefferson dined here alone."

Geraldine Duncann is an author, food historian and artist. She is the owner of Pucks Doughnuts and Goodfellows Cafe on Lithia Way in Ashland and she presents *The Questing Feast* on JPR's Classics & News Service every week day.

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TUNE IN

THE FOLK SHOW

Rhythm & News - Sundays 6pm

JEFFERSON NEAPOLITAN MACARONI

2 cups Rigatoni or similar pasta
 water enough to cook
 1 cup wine vinegar
 1/3 cup light vegetable oil
 4 teeth of garlic, finely minced
 1 teaspoon sugar
 1 tablespoon brown mustard with seeds
 4 green onions, minced, including the greens
 1/2 sweet purple onion, diced
 1/2 cup finely minced fresh parsley
 1/4 cup finely minced fresh mint
 1/2 cup slivered fresh fennel root
 2 cups diced precooked chicken breast
 1 teaspoon finely minced fresh baby dill
 salt and fresh ground black pepper to taste

Put pasta into rapidly boiling water and cook to desired tenderness. Rinse and leave sit in cold water for 10 minutes

Mix next 5 ingredients together. Drain the pasta and add the vinaigrette and the remaining ingredients. Toss gently and refrigerate until ready to serve.

I like to serve this on a pile of escarole or curly endive. Serve with a clean tasting pale ale or seltzer water.

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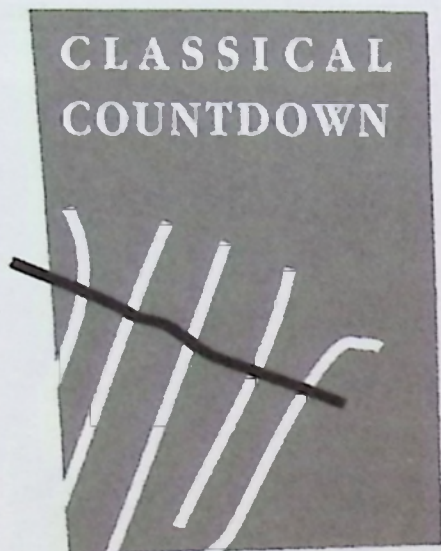
Pat Metheny

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CLASSICS & NEWS



ON THE SCENE

Patricia Neighmond

On My Beat: Examining Health Care Reform

I was leafing through the pages of *Time Magazine* not long ago and came upon a full page ad: A baby's foot, hospital band around the ankle, cradled in the palm of a physician's hand. In large letters it read, "This is the moment of truth." It was an AMA (American Medical Association) ad urging doctors to let their opinions be heard, as the debate about national health care reform unfolds in the Congress and across the nation.

Not a day passes without some print or broadcast mention of health care reform. Five years ago, when I began covering health care, stories about public health were rare. One could safely say that the majority of middle class Americans saw the uninsured as "those other people" – people they didn't have much enthusiasm for rescuing. But in the mid-'80s, that began to change. What was once considered a "poor people's" problem had crept into the middle class.

These were the stories I began to cover. All were important, but some were particularly painful. I remember the day I drove to Colusa, California, to talk with Walt and Lettie Seiver. Their youngest daughter, Emma, had been diagnosed with cancer a few years earlier. Walt Seiver thought he had good, solid health insurance. But when Emma's medical bills got too high, Seiver's employer was forced to drop the family from the company policy. On their own, the Seivers could not find affordable coverage. While it pained Walt Seiver to turn to Medicaid, it hurt even more, he said, to think that the quality of his daughter's medical care might suffer in this public insurance program for the poor.

Stories like these were repeated in towns across the country. The sheer number of people affected -- and the accompanying worries and frustrations -- provided a powerful political force for change. By November 1991, health care had become a de-

cisive issue in national politics, with the upset victory of underdog Harris Wofford, who campaigned for national health care reform and won the Senate seat in Pennsylvania. Suddenly, health care policy stories became front page news. And with the election of Bill Clinton the nature of my "beat" was forever changed.

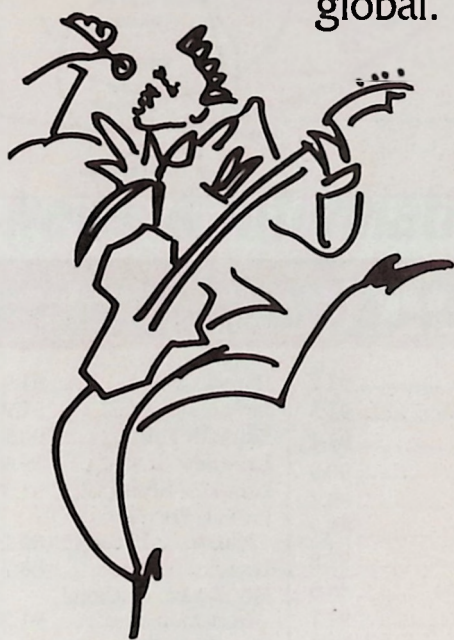
No longer would I document the collapse of our nation's public health system. Now I would concentrate on a political process. It was a process that began in secret. The administration decided to shield its Task Force on Health Care Reform from special-interest pressure. That included reporters, like me. For months, all task force meetings were held in secret. So, too, were the names of the 500 members, some of whom had been "my" sources for years. This inspired nothing less than a media feeding frenzy. Unfortunately, the effort to break the silence -- by major newspapers and broadcast networks -- often resulted in misleading headlines and inaccurate stories.

Now that the president's legislation has been introduced, the debate has shifted to Congress. The summer of 1994 could bring final votes in both houses. And later this year, the President could be presented with a bill to sign into law. IF that happens, we could actually see the beginnings of a reformed system by 1995. That's when the story shifts back to the states and cities in this country, and to people like the Seiver family. And that's when my beat returns to what it once was: a beat that documents how changes in the health care system affect people's lives. ■

Patricia Neighmond is NPR's health policy correspondent.

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PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS

This month we salute the Oregon Coast Music Festival. For the week of July 4-8, all featured works on both First Concert and Siskiyou Music Hall will come from recordings made by JPR at last summer's Oregon Coast Music Festival

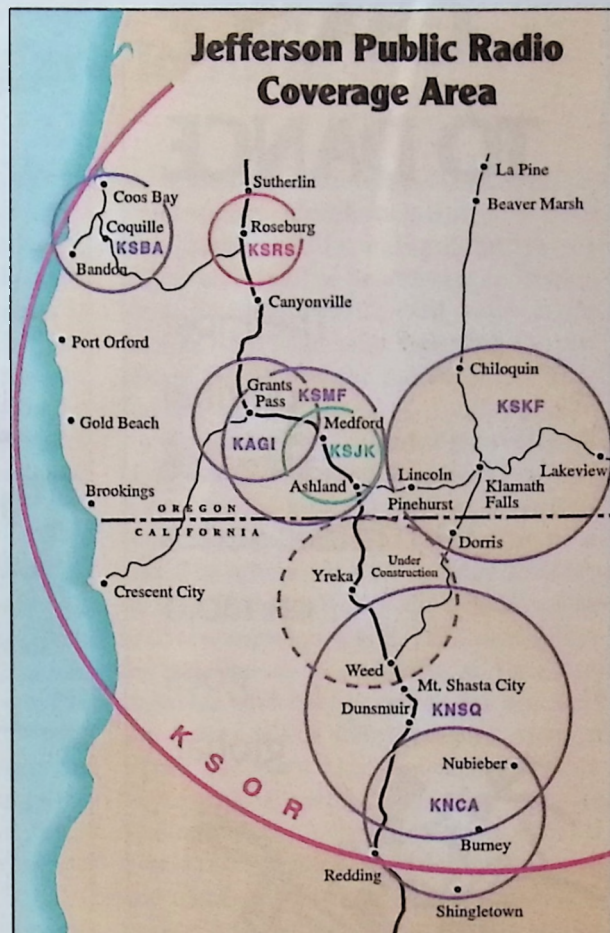
The Ashland City Band's traditional July Fourth Patriotic Concert will be broadcast live Monday, July 4 at 12:15 pm.

Rhythm & News Service KSMF/KSBA/KSKF/KAGI/KNCA/KNSQ

We celebrate Independence Day with some great specials devoted to American music. Join us at noon on July 4th for *Royal Blues: A Centennial Tribute to Bessie Smith*, hosted by Odetta. Then stay tuned at 1:00 pm for *Rock & Roll America: A Patriotic Salute*.

News & Information Service KSJK

Can liberals and conservatives agree on anything? That's the question behind Larry Josephson's new discussion program, *Bridges*. Josephson, who describes himself as "a liberal who's been mugged," engages prominent conservatives in a dialogue on important current issues and ideas, every Saturday at 4:00 pm, beginning July 9.



Volunteer Profile: Maria Kelly



Maria staffs quite a few different on-air assignments at Jefferson Public Radio. She fills in frequently for Michael Clark on "Jazz Sunday" and for Keith and Colleen on "Open Air," as well as pushing all the right buttons to keep "Echoes" and "State Farm Music Hall" going on Thursday nights.

Maria is a community volunteer, and she stopped by JPR to volunteer shortly after moving to Ashland from Mt. Shasta last fall. This summer, Maria will fill in on Open Air for Keith Henty.

Her enthusiasm for radio is really motivated by a love of music. "Basically, I

love playing great music for people, and I enjoy turning people on to music they wouldn't be able to hear if it weren't for public radio," she says.

KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian/Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St. Paul Sunday Morning
12:10 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal	7:30 Ashland City Band (Thursdays)	4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Iowa Radio Project (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Riverwalk (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	9:30 Count of Monte Cristo (Wednesdays)	1:00 Afropop Worldwide	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	2:00 World Beat Show	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	6:00 Rhythm Revue	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	6:00 Folk Show
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	9:00 The Retro Lounge	8:00 Musical Enchanter Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitorradio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitorradio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	1:00 Monitorradio	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:30 Pacifica News	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitorradio	2:00 The Jefferson Exchange (Monday)	9:00 BBC Newshour	2:00 El Sol Latino
10:00 BBC Newshour	Monitorradio (Tuesday-Friday)	10:00 American Reader	8:00 BBC World Service
11:00 People's Pharmacy (Monday)	3:00 Marketplace	10:30 Talk of the Town	
The Parents Journal (Tuesday)	3:30 As It Happens	11:00 Zorba Paster on Your Health	
Quirks and Quarks (Wednesday)	5:00 BBC Newshour	12:00 The Parents Journal	
New Dimensions (Thursday)	6:00 The Jefferson Daily	1:00 C-SPAN'S Journal	
Voices in the Family (Friday)	6:30 Marketplace	2:00 Commonwealth Club of California	
12:00 BBC Newsdesk	7:00 The MacNeil-Lehrer Newshour	3:00 Second Thoughts	
12:30 Talk of the Town (Monday)	8:00 Northwest Journal	3:30 Second Opinions	
The American Reader (Tuesday)	8:30 Pacifica News	4:00 Bridges	
51 Percent (Wednesday)	9:00 BBC Newshour	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

AMERICAN PUBLIC RADIO
100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
JAZZ CLASSICS
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OTHER PROGRAMS

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PO BOX 224
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THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN TX 78712
(415) 471-5285

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Star Date at 7:35 am, Marketplace Morning Report at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams. Continues at 5:00 pm.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

7:30 pm
Thursday: Ashland City Band

Raoul Maddox leads the city band in its tradition summer concert series, live from the Butler Bandshell in Ashland's Lithia Park.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage — from well-known hits to the undeservedly obscure.

3:00pm
Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00–5:00pm
All Things Considered

The latest news from NPR.

5:00pm
To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00–2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- July 1 F Glazunov: Ballet Scenes
- July 4 M Harris: Symphony No. 6, "Gettysburg"
- July 5* T Martinu: Trio in F
- July 6* W Strauss: Four Songs
- July 7* Th Various: Alan Chow, piano
- July 8* F Brahms: Piano Quintet in f
- July 11 M Wieniawski: Violin Concerto No. 2
- July 12 T Mozart: Bassoon Concerto
- July 13 W Shostakovich: Cello Concerto No. 1
- July 14 Th Schubert: 3 Piano Pieces, D. 946
- July 15 F Stravinsky: Pulcinella Suite
- July 18 M Haydn: Piano Trio No. 30
- July 19 T Sibelius: En Saga
- July 20 W Chopin: Cello Sonata
- July 21 Th Tchaikovsky: Violin Concerto
- July 21 F Mozart: Piano Sonata in C, 4-hands
- July 25 M Bartok: Piano Concerto No. 2
- July 26 T Kalinnikov: Symphony No. 1
- July 27 W Clementi: Piano Sonata in f#
- July 28 Th Respighi: Pines of Rome
- July 29 F Loeffler: A Pagan Poem

Siskiyau Music Hall

- July 1 F Asia: Symphony No. 2
- July 4 M Copland: Rodeo
- July 5* T Rimsky-Korsakov: Scheherazade
- July 6* W Falla: Seven Popular Spanish Songs
- July 7* Th Various: OCMF "Pops" Concert
- July 8* F Brahms: Symphony No. 2
- July 11 M Mozart: Horn Quintet
- July 12 T Mendelssohn: Symphony no. 4
- July 13 W Beethoven: String Quartet Op. 59 No. 1
- July 14 Th Glazunov: Violin Concerto
- July 15 F Bartok: Divertimento
- July 18 M Saint Saens: Piano Concerto No. 2
- July 19 T Franck: Violin Sonata in A
- July 20 W Schubert: Symphony No. 2
- July 21 Th Janacek: String Quartet No. 2
- July 22 F Mozart: Clarinet Concerto
- July 25 M Gliere: Symphony No. 3
- July 26 T Brahms: Variations on a Theme of Handel

- July 27 W Lutoslawski: Concerto for Orchestra
- July 28 Th Beethoven: Clarinet Trio
- July 29 F Dvorak: Serenade for Winds

HIGHLIGHTS

NPR World of Opera: Teatro alla Scala

- Jul 2** Don Carlo, by Verdi
Cast: Puciano pavarotti, Daniela Dessi, Samuel Ramey, Paolo Conti, Luciano D'Intino. Conductor: Riccardo Muti.
- Jul 9** Fedora, by Umberto Giordano
Cast: Placido Domingo, Mirella Freni, Adelina Scaramelli, Alessandro Corbelli. Conductor: Gianandrea Gavazzeni.
- Jul 16** Beatrice di Tenda, by Bellini
Cast: Cecilia Gasdia, Roberto Fronali, Josella Ligi, Vincenzo la Scola. Conductor: Marcello Viotti.
- Jul 23** The Fiery Angel, by Prokofiev
Cast: Galina Gorchkava, Sergei Leiferkus, Ludmilla Schemchuk, Paata Burchuladze, Konstantin Plujnikov, Georg-Emil Crasnaru. Conductor: Riccardo Chailly.
- Jul 30** La Vestale, by Gasparo Spontini
Cast: Karen Huffstodt, Anthony Michaels-Moore, Patrick Raftery, Denyce Graves. Conductor: Riccardo Muti.

Chicago Symphony

- Jul 2** Dutilleux: *Metaboles*; Mendelssohn: Symphony No. 3 in A Minor, Op. 56 ("Scottish"); Saint-Saens: Symphony No. 3 in C Minor, Op. 78 ("Organ"). Myung Whun Chung, conductor.

St. Louis Symphony

- Jul 9** Wagner: Prelude to *Die Meistersinger*; John Corigliano: Piano Concerto; Tchaikovsky: Symphony No. 1 ("Winter Dreams"). Leonard Slatkin, conductor. Barry Douglas, piano.
- Jul 16** Beethoven: Overture to "The Creatures of Prometheus"; Mozart: Piano Concerto No. 23 in A; Samuel Barber: *Souvenirs* (piano, four hands); Beethoven: Piano Concerto No. 5 in E-flat ("Emperor"). Leonard Slatkin, conductor and piano. John Browning, piano.
- Jul 23** Haydn: Symphony No. 99 in E-flat; Vaughan Williams: Symphony No. 1 ("A Sea Symphony"). Leonard Slatkin, conductor.

- Jul 30** Ives: *Decoration Day*; Chopin: Piano Concerto No. 2 in F; Brahms: Symphony No. 1. Libor Pesek, conductor. Eduardus Halim, piano.

St. Paul Sunday Morning

- Jul 3** American String Quartet. Haydn: Quartet in A, Op. 55, No. 1; Bartok: Quartet no. 4; Dvorak: Quartet in F, Op. 96 ("American").
- Jul 10** Hexagon. Mozart: Quintet in E-flat, K. 452; Poulenc: Sextet for Piano and Winds; Scott Eylerley: Music for Six; Jean Francaix: "L'Heure du Berger."
- Jul 17** Jorja Fleezanis, violin. Garrick Ohlsson, piano. Janacek: Sonata, op. 21; Mozart: Sonata in A, K. 526; Wolpe: Sonata.
- Jul 24** Minnesota Guitar Quartet.
- Jul 31** Taverner Consort. Works by Machaut, Hildegard of Bingen, and Messiaen.

TONIGHT YOU MIGHT HEAR OF THE NATIONAL BUDGET, INFLATION'S NEW DIGIT, EXAMPLES WITH WIDGETS, AND WHY PEOPLE FIDGET.

On *All Things Considered*, we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

Tune into National Public Radio's *All Things Considered*. You'll find there's more to news than meets the eye.



Jefferson Public Radio

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Rhythm & News Service

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KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNET

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm Wed.: Iowa Radio Project

9:30 pm
Wednesday: The Count of Monte Cristo
The BBC production of Alexandre Dumas's classic.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordline's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm
Friday: Riverwalk: Live from the Landing
Beginning July 8: The Jim Cullum Jazz Band returns with six months of classic jazz from San Antonio, Texas.

10:00pm
Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm
Thursday: Jazzset
NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm
Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition
The latest national and international news from NPR.

10:00-11:00am
Car Talk
Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am
West Coast Live
From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

1:00-2:00pm
AfroPop Worldwide
One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm
The World Beat Show
Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered
The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue
Felix Hernandez hosts two hours of classic soul, R&B and roots rock.



THE MILKY WAY STARLIGHT THEATER

Discover the
human side of
astronomy through
History
The Arts
Music
Myth
and Science

Let a Little Starlight
Into Your Life!

Thursdays at 9:00pm on
Rhythm & News Service
Thursdays at 12:30pm on
News & Information Service

A production of
Star Resources and
NightStar Productions, Inc.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Jason Brummitt with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

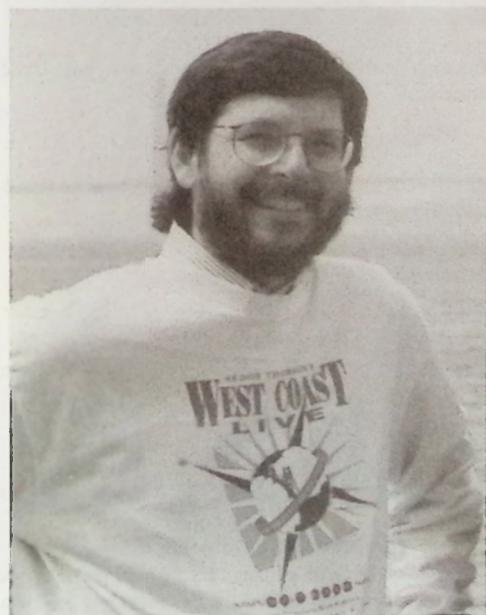
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.



West Coast Live host Sedge Thomson

6:00-8:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm

The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Jul 7 Wynton Marsalis at the White House
- Jul 14 Count Basie Orchestra, Vanessa Rubin
- Jul 21 Dirty Dozen Brass Band, Charles Brown
- Jul 28 The Ken Peplowski Quintet

AfroPop Worldwide

- Jul 2 Cooking with Georges
- Jul 9 What's New in Dakar
- Jul 16 Live TBA
- Jul 23 A History of New York Salsa, pt. 2
- Jul 30 The Dar Es Salaam Scene

Marian McPartland's Piano Jazz

- Jul 3 Stephen Sondheim
- Jul 10 Ted Rosenthal
- Jul 17 Roger Kellaway
- Jul 24 Ray Charles
- Jul 31 John Bunch

BluesStage

- Jul 3 Duke Robillard, Kenny Neal
- Jul 10 Best of BluesStage, part 1.
- Jul 17 Best of BluesStage, part 2.
- Jul 24 Dorothy Moore, Little Milton
- Jul 31 Charles Brown, Clarence Carter

Confessin' the Blues

- Jul 3 Buddy Guy Assists
- Jul 10 Theresa Needham: Blues Godmother
- Jul 17 Jackson County Fair Blues Festival Preview
- Jul 24 Rockers Play the Blues
- Jul 31 Blues at Montreux

New Dimensions

- Jul 3 Gender Shifts, with Robert Pasick and Marilyn Mason
- Jul 10 The Mythic Power of Film, with Geoffrey Hill
- Jul 17 Healing Gifts, with Sree Chakravarti
- Jul 24 Self-esteem and Well-being, with Nathaniel Branden
- Jul 31 Messages of the Celestine Prophecy, with James and Salle Redfield

Thistle & Shamrock

- Jul 3 Celtic Voices
- Jul 10 The Back of the North Wind
- Jul 17 The Session
- Jul 24 Kathryn Tickell
- Jul 31 The French Connection

YOUR HAPPINESS
MEANS A LOT TO
US, SO WE'RE
GONNA GIVE YOU
THE BLUES.



Every shade of the blues, in exclusive performances from the country's top clubs and best festivals. Hosted by the incomparable, Tony Award-winning Ruth Brown.

BLUESSTAGE
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Sundays at 2pm
on the Rhythm
& News Service

FROM NATIONAL PUBLIC RADIO



Join BluesStage
producer, Felix
Hernandez, for
two hours of great
American music -
roots rock, soul,
and R & B.

Saturdays at 6pm
Rhythm & News

THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

And if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Musical Enchanter Storytelling Hour special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am
Monitoradio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

6:50am
JPR Local and Regional News

8:00am-9:00am
BBC Newshour

News from around the world from the world service of the British Broadcasting Company.

9:00am-10:00 a.m.
Monitoradio

10:00am-11:00am
BBC Newshour

11:00AM - NOON

MONDAY
People's Pharmacy

TUESDAY
The Parents Journal

Bobbi Connor explores issues facing parents and children.

WEDNESDAY
Quirks and Quarks

The CBC's award-winning science program.

THURSDAY
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY
Voices in the Family

Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

12:00-12:30pm
BBC Newsdesk

The latest international news from the BBC World Service.

12:30PM - 1:00PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY
The American Reader

Interviews with authors of the latest books.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY

The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Traci Ann Batchelder create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY

Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:00pm-1:30pm
Monitoradio

The latest national and international news.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00AM - 3:00PM

MONDAY

The Jefferson Exchange

Wen Smith, Ken Marlin, Lee Carrau, and Mary Margaret Van Diest host a call-in discussion of issues of importance to southern Oregon.

TUESDAY-FRIDAY
Monitoradio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm
BBC Newshour

6:00pm-6:30pm
The Jefferson Daily

Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm

BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

Monitoradio Weekend

7:00am-7:30am

BBC Newsdesk

7:30am-8:00am

Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am

BBC Newshour

10:00 am

The American Reader

Repeat of Monday afternoon broadcast.



Parents Journal host Bobbi Conner

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm

Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm

Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm

Second Opinions

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm

Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

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Bears

Continued from page 9

Criminal Investigation Section of the Montana Department of Fish, Wildlife and Parks, says Idaho's permissive laws regarding bear gall bladders leaves "too big of a door open." He says bear gall bladders from Montana end up in Idaho, and are then sold to Asia.

Others involved in studying the trade in gall bladders are not convinced that strong and consistent state laws are the answer to stopping the commercialization of bears. Ashland's Forensics Specialist Ed Espinosa says black bears are currently being killed in every state in the U.S. for the Asian medicinal trade. Gall bladders are often dipped in chocolate or sealed in coffee cans in an attempt by black marketeers to slip them by customs officials and into Asian countries. Espinosa says that many aspects of the illegal gall bladder trade are remarkably similar to the worldwide illegal drug trade.

“

AT THE FEDERAL LEVEL,
CONGRESSWOMAN
HELEN BENTLY OF
MARYLAND IS TRYING
TO ENACT LEGISLATION
THAT WOULD
OUTLAW ALL
EXPORT OF
BEAR PRODUCTS.

At the federal level, congresswoman Helen Bently of Maryland is trying to enact legislation that would outlaw all export of bear products. The congresswoman's bill would also mandate that our U.S. trade representative raise the issue of bear gall bladder trafficking with our Asian trading partners, and establish a nationwide data bank to determine how many black bears are killed. Currently, the bill has about 50 co-sponsors, but has not yet reached a committee hearing.

According to the congresswoman's staff, the purpose of

the bill is to raise the level of concern on the national level about the future of America's black bears. In yet another display of the often conflicting cultural priorities between East and West, Asian demand for the black bear is being challenged by American concern for diminishing natural resources. This comes at a time when trade negotiations between the U.S. and many Asian countries, particularly China, are precarious at best.

Game officials say that Oregon and California have, up to now, successfully managed their bear populations. Many, however, worry that the black bear could become endangered, as more people come to view it as just another crop, instead of a fragile resource. ■

Jay Marble is a freelance news reporter and JPR volunteer, originally from Crawfordville, Oregon. His news features are heard regularly on *The Jefferson Daily*.

Museum

Continued from page 11

designed to teach visitors about the nature of the Pacific Northwest. The landscaping, which has not yet been completed, will include live plants, trees and animal sculptures from a variety of regional ecosystems. It will even include an ecosystem from the past – a "fossil forest" of ginkgo, sawtooth oak, dawn redwood and katsura. These are trees that have been uncovered in the fossil flora of the region but which are now native only to Asia.



The museum's freshwater marsh exhibit explores and interprets the interdependence of creatures large and small.

Admission to the museum is \$6 for adults, \$5 for seniors 62 and over, and \$4.50 for children 5-15. There is no charge for those four and under. Museum memberships are available which bring free admission, gift shop discounts and other benefits. Summer hours are 9 a.m. to 5 p.m., seven days a week. More information is available by contacting the museum at (503) 488-1084.

The Pacific Northwest Museum expects 200,000 visitors a year – roughly twice the number of people who go to the Oregon Shakespeare Festival. What that will do to the natural environment of southern Oregon would be a good question for the museum's computers. What that will do for the monetary environment is a bit easier to predict.

A museum press release says that the construction budget had a region-wide ripple effect of \$13.4 million. The museum anticipates that "spin-off" expenditures from visitors alone will generate \$275,000 annually, and the institution's \$850,000 plus annual budget will impact the local economy at 2.5 times per dollar.

With educational and monetary benefits like these, will anyone miss the reconstructed dinosaurs? ■

Fred Flaxman frequently writes about events at Southern Oregon State College for the *Southern Oregonian*, the alumni quarterly, which he also serves as editor.

artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of



The King and Queen of May (Michael J. Hume and Gina Daniels) celebrate May Day with Gerrold (Barry Kraft, seated) in the Oregon Shakespeare Festival's production of *The Two Noble Kinsmen*.

Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *The Pool of Bethesda* (through July

10); *Hamlet* (through October 30); *Fifth of July* (through October 29); *The Rehearsal* (July 27 - October 29). Performances in the Elizabethan Theatre are *The Tempest* (June 7 - October 7); *Much Ado about Nothing* (June 9 - October 9); and *The Two Noble Kinsmen* (June 8 - October 8). Performances at The Black Swan: *Tales of the*

Lost Formicans (through June 26); *Oleanna* (through - October 29); *The Colored Museum* (July 6 - October 30). For information on tickets, membership, or to receive a 1994 season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

◆ Oregon Cabaret Theatre presents *Beehive*, featuring the music of the female pop singers of the 1960's, nightly at 8:30pm (except Tuesdays) through August 29. Reflecting the tremendous political and social change of the decade, the performance features music from the foot-tapping tunes of girl-groups such as the Shirelles, the Shangri-las and the Supremes to blues-tinged rock music of Tina Turner, Aretha Franklin and Janis Joplin. The Oregon Cabaret Theatre, 1st and Hargadine Streets, Ashland. (503)488-2902 (after 1pm).

◆ Rogue Music Theatre presents Rodger's & Hammerstein's *The King and I* starring Jonathan Farwell as the King and Joelle Graves as Anna. This classic mu-

sical, which is based on *Anna and the King of Siam* by Margaret Landon, will be performed July 1,2,8,9,15,16 at the Rogue Community College Outdoor Amphitheater in Grants Pass and July 22-25 as part of the Britt Festivals in Jacksonville. (503)479-2559.

Music

◆ Britt Festivals 32nd Season runs through September 4. All concerts take place under the stars at the Britt Festivals grounds in historic Jacksonville. July events include: Jim Cullum Jazz Band, 7/1 at 7:30pm; A Closer Walk with Patsy Cline, 7/2 at 8:00pm; Michael McDonald/Laura Love, 7/3 at 7:30pm; Waylon Jennings, 7/14 at 7:30pm; George Benson, 7/15 at 7:30pm; Mark Collie/Chris Smither, 7/16 at 7:30pm; Maura O'Connell/Patty Larkin, 7/17 at 7:30pm; *The King and I*, 7/22-25 at 8pm; Firesign Theatre, 7/29 at 7:30pm; Joshua Redman/Oregon, 7/30 at 7:30pm; and Lincoln Center Jazz Orchestra, 7/31 at 7:30pm. For ticket information, membership, or a season schedule, contact the Britt Office at (503)773-6077 or 1-800-88-BRITT

◆ Jackson County Blues Festival will be held at the Jackson County Fairgrounds in Central Point on Sunday, July 24. Concert admission is free with admission to fairgrounds. (503)776-7237.

Exhibits

◆ The Schneider Museum of Art presents *Eugene Bennett: A Retrospective* July 7 through September 9. Opening reception will be held on Thursday, 7/14 at 7pm. The museum is located on the campus of Southern Oregon State College at Siskiyou Blvd. and Indiana Street, Ashland. (503)552-6245.

◆ Art Nite in Grants Pass is a gallery tour which takes place the first Friday of each month. July's tour takes place on 7/1 from 6-9pm. (503)479-4340.

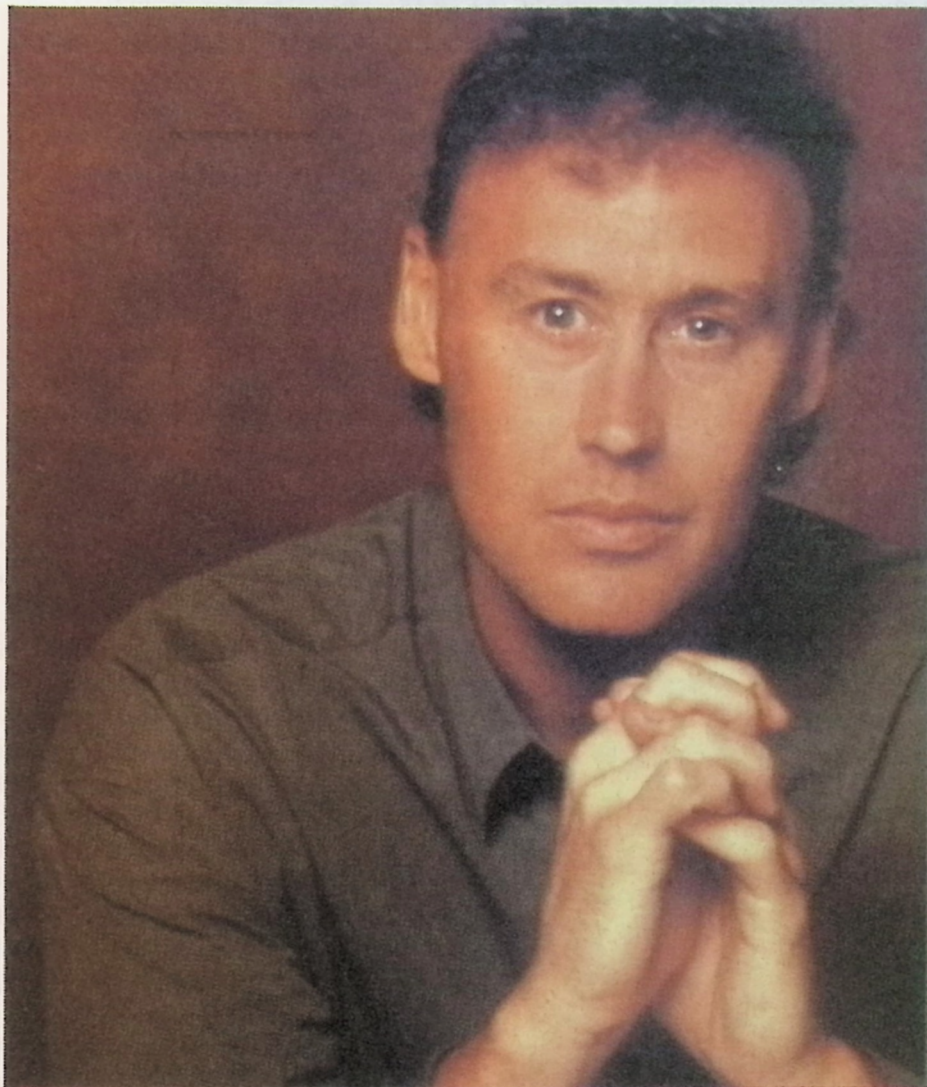
Other Events

◆ Southern Oregon State College will hold the

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's Calendar of the Arts



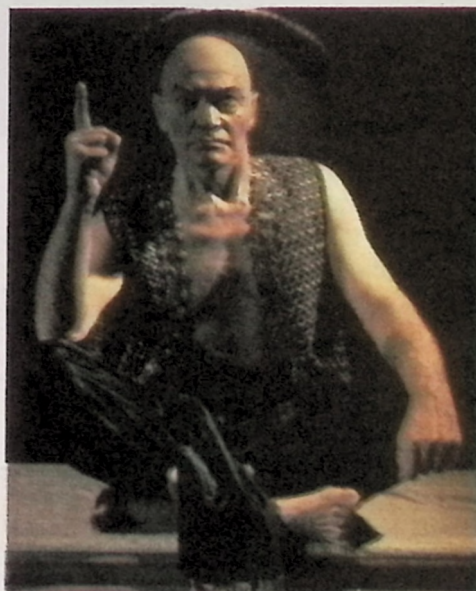
Tickets are on sale now for an evening with pop/jazz star **Bruce Hornsby** at the beautiful Britt Festival grounds in Jacksonville, Friday September 9 at 7:30pm. Hornsby's 1993 Britt performance set a record, selling out in nine days. **The Concert is a benefit for Jefferson Public Radio.** Tickets are available through Ticketmaster charge by phone: 503-224-4400; G.I. Joe's Ticketmaster in Medford; and Cripple Creek Music in Ashland.

sixth annual Rogue Valley Writers' Conference the week of July 11-15. The conference is open to beginning as well as advanced writers. Intensive morning workshops are offered in fiction, non-fiction, essays, poetry and dramatic writing. Afternoons offer a wide variety of specialized workshops taught by experts. Author Jean Auel (*Clan of the Cave Bear*, *The Valley of Horses*, *The Mammoth Hunters*, and *Plains of Passage*) will be the keynote speaker on Monday, 7/11. For information contact Celeste Stevens at SOSOC. (503)552-6901.

KLAMATH BASIN

Theater

◆ The Linkville Players present *Harvey*, the 1940's comedy by Mary Chase which starred



Jimmy Stewart on stage. Directed by Dick Marlatt, curtain time is 8pm on Friday and Saturday evenings, July 15 through August 6 at The Linkville Playhouse, 201 Main Street, Klamath Falls. Tickets available at Shaw Stationery and All Season's Hallmark in Klamath Falls.

COAST

Theater

◆ Gold Beach Summer Theatre presents *The Nerd*, by Larry Shue, at the Masonic Lodge on Moore Street in Gold Beach Fridays, Saturdays and Sundays, July 29 through August 27. Directed by John Muellner, *The Nerd* is a comedy about two men who meet after serving together in Vietnam. For information contact the Gold Beach Chamber of Commerce. 1-800-452-2334.

Music

◆ Oregon Coast Music Festival will be held July 16-30. The Festival begins on Saturday, 7/16 with a two-day Wine and Seafood Fest on the docks in central Coos Bay kicking-off the series of 18 concerts in 14 days. Concerts include: jazz pianist Tom Grant and his band; Portland based folk musicians Whamadiddle Dingbats; jazzduo Glenn Moore and Nancy King; and James Paul leading the 75-piece Festival Orchestra which features musicians from the ranks of the New York Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic, the San Francisco Symphony, and the Boston Symphony. This year's Artist in Residence is pianist Abbey Simon. Venues throughout Coos Bay, Charleston, Bandon, Reedsport and North Bend. For information call (503)267-0938 or 1-800-824-8486.

N. CALIFORNIA

Music

◆ College of the Siskiyous *Jazz & Show Choir Music Festival* will be held July 3-8 in Weed. (916)938-4461.

Exhibits

◆ Festival of Weeds & Wild Flowers Art Festival will be held July 8-9 in Weed.

Rogue Music Theatre will present *The King and I* at the Rogue Community College outdoor Amphitheater in Grants Pass and as part of the Britt Festivals in Jacksonville.

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Louis Armstrong, 1965



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RECORDINGS

Colleen Pyke

Women of South Africa Mix a Powerful Musical Recipe

With the recent changes in South Africa, and the rise in popularity of "world music," I thought it an appropriate time to reflect on an album by the Mahotella Queens. They sing the songs of freedom, and of the dawning of a new era in their country.

The Mahotella Queens have been singing together since 1964, blending a driving *capella* sound that brings you to your feet dancing, with hymn-like gospel.

mood uplifting effects, causing smiles and promoting non-stop dancing." *Mbaqanga* takes its name from a homemade Zulu multi-grain bread popular in South Africa.

Mahotella Queens
WOMEN OF THE WORLD

SHANACHIE 64047



The Mahotella Queens are regarded as South Africa's pre-eminent female vocal ensemble. *Women of the World*, their latest recording, was released in the Summer of 1993.


The Mahotella Queens are Hilda Tloubatla, Novesutho Mbabu and Mildred Mangxola. They create what they call *mbaqanga* sounds, which the album's liner notes define as "a South African musical recipe mixing growing male vocals and female harmonies, spiced with guitars, saxophone and penny whistle, baked under intense, heated drumming. Noted for its

The Mahotella Queens have recorded with the "lion voiced" Mahlathini, a famous male vocalist in South Africa, and have released several albums of their own. JPR listeners have probably heard us sample from their 1991 release, *Marriage is a Problem*, and the 1992 album by Mahlathini and the Mahotella Queens, *Mbaqanga*. If you enjoy world beat sounds and are looking for some great dance music, I would recommend any of the Mahotella Queens releases.

In *Women of the World*, the title track says it all: women are coming of age, showing their power and respect for men, and reaching out to change the world. The title track includes the lines, "We're the women of the world and we are strong... we'll give our children peace and love, joy and harmony... we're the women of the world.... Imagine having nothing to report, as there was not a single battle fought, no one dropped a bomb and not an angry word was said, and no one cried 'cause not a single soul was dead." These are poignant lyrics in light of Nelson Mandela's election as President.

One of the most intriguing things to me about this album is the way in which it touches on the details of ordinary life in South Africa. In *Africa*, we hear of "the rains, the bush coming alive, and the clubs where you can twist and shout..." The lyrics tell about women cramming together in the town hall, about cheers from the townspeople, about falling in love with a thief, falling in love with the boy named Thoko, and not falling in love at all—in *I'm not your good time girl, I'm not your one night stand*.

In concert, The Queens dress in colorful variations of Zulu attire, sporting beaded and jeweled costumes, dancing sensually in seeming perpetual motion. Many of the songs on this disc, which was recorded in South Africa and mixed in London, are sung in Zulu, Pedia and Shangaan. The music is even more broadly based. In *Women of the World*, the Queens give us their version of the popular Paul Simon tune, *Homeless*, and a song called *Mbube*, which sounds to me remarkably like the old hit *The Lion Sleeps Tonight*. The lyrics, though, bear no relation, translating as, "Always in the morning you bring good, good luck. You are Mbube, Wi Wi Wi, you are Mbube Mama...." The Queens gospel influence can be heard in songs such as *I Shall Be Released* and *Don't Be Late for Heaven*.

Women of the World affords us the opportunity to see into the life of today's African woman, making her way in the face of life's blows and triumphs. Some say the music of the Mahotella Queens provides a much-needed escape from reality, yet to me, it speaks of what's possible, what's happening in the world, and how to take it on. I've delighted in sharing this album on *Open Air*. It's danceable, fun, and thoughtful music. 

Colleen Pyke hosts *Open Air* on JPR's Rhythm & News Service, Mondays-Fridays at noon.

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This program is produced by Minnesota Public Radio and distributed by American Public Radio. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.



COMPACT DISCOVERIES

Fred Flaxman

First Annual CD Quiz

July marks the first anniversary of this compact disc column – an appropriate time, I thought, to give regular readers their first quiz. Indeed, to find out whether there are any regular readers. How much have you learned from this educational service in the last 12 months? Is it possible to learn anything?

To find out all of the above, or nothing at all, I am asking you to kindly circle the letter to the left of the response to each question which you think is correct, tear out the questionnaire and return it to Compact Discoveries, 385 Hawk Road, RR5, Medford, OR 97501-8518.

All those with perfect scores will receive free copies of the signed, limited edition compact discs of *The Music of Alfredo Fettuccini*, just as soon as Fettuccini is born, the music is composed, he learns to sign his name, and the CDs are issued. Impatient winners will be offered a current CD of unequal value.

If you've saved past issues of the *Jefferson Monthly*, you can find all the answers in the last 12 columns. Cheating is permitted. Here goes:

1. Which composer wrote piano music which sounds like a cross between Chopin and Scott Joplin?
 - a. Hector Villa-Lobos
 - b. Friedrich Nietzsche
 - c. Zoltan Kodály
 - d. Ernesto Nazareth
2. The theme music for the *Alfred Hitchcock Presents* TV series was:
 - a. *Funeral March for a Dead Parrot* by Alkan.
 - b. *Funeral March of a Marionette* by Gounod.
 - c. *Funeral March on the Squashing of a Cockroach* by Fettuccini.
 - d. *Funeral March* from the *Piano Sonata No. 2* by Chopin.
3. In the good old days, why did so many radio, TV and film producers use classical music themes?
 - a. They had good taste.
 - b. They had bad taste.
 - c. They didn't know the difference.
 - d. They were cheap and it was in the public domain.
4. If you like the symphonies of Tchaikovsky, you are likely to appreciate those of:
 - a. Hermione Gingold.
 - b. Vasily Kalinnikov.
 - c. Victor Borge.
 - d. Modest Mussorgsky.
5. What is the best way to get kids to listen to classical music?
 - a. Stay with them while the music is playing and hit them hard if they try to leave.
 - b. Bribe them.
 - c. Play it all the time when they are present.
 - d. Forbid it.
6. Which of the following pieces by Richard Strauss appeals to people who hate Richard Strauss?
 - a. *Ein Heldenleben*.
 - b. *Also Sprach Zarathustra*.
 - c. *Piano Sonata in B Minor*.
 - d. *Don Juan*.
7. What is the First of the Ten Commandments for CD manufacturers to follow if they want my business?
 - a. Thou shalt not record more than one composer per disc.
 - b. Thou shalt use side two of a CD to complete a work too long to fit on side one.
 - c. Thou shalt charge for CDs by their length.
 - d. Thou shalt package every CD in a standard jewel box.

8. The words to Alkan's *Funeral March on the Death of a Parrot* are in French: "As-tu déjeuné, Jacot? Et de quoi?" What would be the equivalent in English?
- What, where and when did you eat, Birdbrain?
 - Polly wants a cracker?
 - Do you need to go potty, Jake?
 - Is life difficult, Parrot? What's the problem?
9. How would you best describe the first year of these columns?
- Fascinating, fun, entertaining and educational.
 - Fascinating, fun, entertaining and educational.
 - Fascinating, fun, entertaining and educational.
 - Fascinating, fun, entertaining and educational.
13. Finally, an essay question. Answer in one word or less: Will I have you as a reader for another year?

Thanks for taking this quiz. I hope you got at least one right and found it fascinating, fun, entertaining and educational. ☐

An award-winning writer, radio and television producer, Fred Flaxman lives in the Grif-fin Creek area of Jackson County.

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THEATER REVIEW

Alison Baker

Oleanna

By David Mamet, Directed by Charles Towers
Oregon Shakespeare Festival through October 29

When *Oleanna* first opened in New York and Boston in 1992, furious audience members shouted back at the actors, and this summer I could hardly keep from shouting at them in the Black Swan Theatre. They were saying such infuriatingly *wrong* things! And neither of them *listened* to the other. Aarrgh!

That's the point, of course. Playwright David Mamet makes sure that each of his characters uses exactly the right wrong word. This is a play about language and power, and about the fact that the person who controls the language is the one who holds the power. It's a concept that's easy to pooh-pooh when we hear it discussed abstractly, but *Oleanna* is a graphic illustration of what it means.

In Act I, Carol, a student, has come to John, her professor, for help. She's not doing well in school, she can't understand the reading assignments, she can't understand his lectures. John, who is up for tenure, sympathizes, and in fact really does understand how she feels; it turns out that he, too, felt lost, stupid, and confused as a student. He offers her extra tutoring sessions, and to make them less threatening, he tells her her final grade won't depend on them; he'll give her an A just for putting in the extra effort.

The trouble is, John isn't speaking Carol's language. He's been immersed in his academic world for so long that he uses

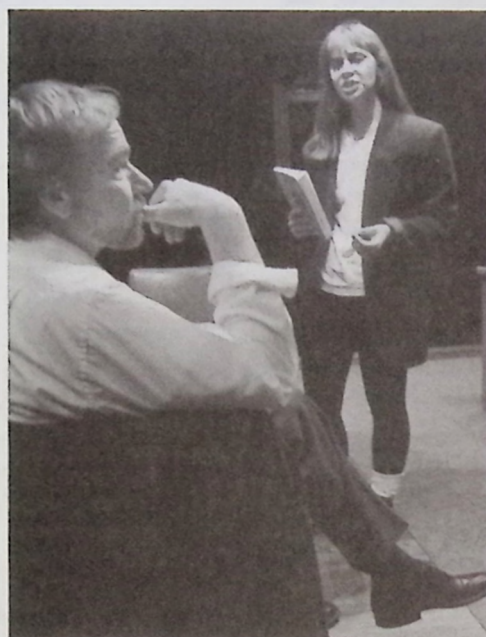
twelve syllables where he could use two, and he speaks of the theories behind his plan as if they *were* the plan. For her part, Carol completely misunderstands the motive behind John's offer of extra help, hear-

ing only that he'll give her an A if she'll meet privately with him every week. You can imagine the trouble that's brewing in this academic paradise.

As Act II opens, Carol has filed a complaint against John with the tenure committee. She complains of inappropriate behavior (a hug that he'd meant to be comforting); of his offer of private sessions; of his very language. As the action proceeds, we watch Carol and John slowly ex-

change places: John becomes the powerless supplicant as Carol takes control of their relationship.

Dan Kremer as John is a convincing mix—he loves teaching and he does care about his students, yet there's a touch of pomposity and self-complacency in his words, as well as an anxiety that he's trying to hide about the upcoming tenure vote. And it's all overlaid with the petty, important concerns of middle-class life—he's buying a house on the strength of his tenured salary, and his meetings with Carol are constantly interrupted by phone calls from his wife and his real estate agent. He becomes more and more bewildered and angry as the world he's built so carefully begins to crumble.




Dan Kremer as Dan and
Cindy Basco as Carol

In Act I, Carol, played by Cindy Basco, doesn't seem quite right. Her speeches are stilted, too formal; we think she doesn't ring quite true. But once we're into the second act and Carol has gained the confidence that comes with increasing control of her own situation, we realize that her language has been right all along; her attempts to speak in John's words *were* stilted. It's when she finds theories of her own and the words to talk about them that she becomes fluent—as John becomes inarticulate with rage.

I don't mean to make this sound esoteric or overly literary—far from it. When I say this is a play about language, I'm talking about *our* language—the everyday words we use to explain ourselves to each other. It makes us angry to see how obstinately John and Carol refuse to hear each other. Mamet shows us how subtle the choice of words is, and what enormous consequences it can have.

It's an accurate portrait of bureaucracy, too. Education starts out well; the goal of giving people tools for living is surely an inherently good one. But it may be inevitable that over time any institution will lose touch with its own reason for being as well as with those it's meant to benefit; bureaucracy has a way of subverting institutions to its own service.

And while the play does make us furious, it is also very funny. John's tendency to wax philosophical about the prosaic and to turn a simple answer into a lecture will be familiar to viewers who, like me, have spent much time in academia (my dad's a professor). And to see Carol start whipping politically correct terminology around like a lariat is also—if you can distance yourself—amusing. You know that she thinks she's found *the* answer; but we're aware that it's just her turn in the catbird seat. In another ten or twenty years, another generation and another language will seize the power. That's education, after all. 

Alison Baker won First Prize in the 1994 O. Henry Awards for fiction. She lives in Ruch, Oregon.

POETRY

We Are Built of Light

BY JONAH BORNSTEIN

We are built of light. We shy from this.
The isolation of acknowledgment
is more than we can bear.
We share this secret that we cannot speak,
to each other or anyone. We kiss in corners
where it is dark, as if this might help.
We tell our dreams and pretend
all dreams are fictions. People like us
and have us over; we eat together
and tell stories,
sometimes about the light of our past.
It is the past that circles in our minds,
that we touch and hold for fear
of that which is still light.

Jonah Bornstein of Ashland is the author of a chapbook *We Are Built of Light*.

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